

Sets in Order

25¢



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CARTOONS INC.

CHUCK JONES —

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The Magazine of Western Square Dancing

LET'S DO SOME

MIXERS

FUN, and the pure democratic enjoyment of one square dance group is often not fully realized until that group has experienced the satisfaction of getting the majority of its members well acquainted with one another.

Dancers attuned to the same level group have found that the real pleasure of square dancing comes with the realization that fun can be had no matter whom you are dancing with, and that continual changing of partners in the course of an evening of dancing enriches and strengthens the bonds of any club group.

Over a period of months, from the time you step into the square dancing picture, you come constantly in contact with that implement of callers referred to as the "circle mixer." There are more than a dozen popular circle mixers done to various rhythms and tunes, but all have one common characteristic of continuously moving either the men or the women to a new or different partner as the routine of the dance rolls on.

THE FIREFLY

One of the oldest and perhaps the simplest

mixer adapted to almost any type group is the one known by several names, including such titles as "The Firefly," "Glow Worm Mixer," etc. You can use it to a good lively march tempo or to the music of the "Glow Worm Gavotte" (Imperial-Lloyd Shaw): Imperial 1044 & Shaw 1-106.

Formation: Dancers in couples facing CCW around the circle, starting on outside foot—Walk, 2, 3, stop (and face each other)

Back away 2, 3, stop

Ladies backing toward the outside, gents backing toward the inside of the circle.

Diagonally 2, 3, 4

Both man and lady going to their left, which means the gentlemen goes to the lady ahead. (Often taught by having each person point to the person he or she is progressing to.)

Turn 2, 3, 4

Couples hook right elbows, walking CW the 4 steps, ending in line of direction.

Walk 2, 3, 4, etc.

Repeat for duration of record.

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VOL. III NO. 3

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EVA Three-step Mixer

Following in the simplicity line of the preceding mixer is the Eva Three-Step intended to be danced to the 12-inch British Columbia Record bearing the same name and also quite adaptable to the Teddy Bear Picnic on Decca 24598 or Capitol 15420. Here is the dance: Position: Same as for "Firefly", couples starting on outside foot.

Walk 2, 3, pause

Cross over 2, 3, pause

Lady crossing to her left in front of the man; man crossing to his right in back of the lady. Remain facing in line of direction.

Diagonally 2, 3, pause

Lady crosses behind man to her right and slightly ahead. The gentleman steps ahead of the lady diagonally to his left.

Progress together 2, 3, pause

Man has moved up to one girl ahead and the two come directly to meet each other.

Two step, two step

Both man and lady take two two-steps away from each other, to return to face (Man CCW, lady CW).

Step, kick, step, kick

Facing each other and holding hands, lady doing the counterpart, man steps to side with left and right across his left foot, then right and kicks his left across the right.

Two-step, two-step, two-step, two-step

Couple does four regular turning (CW) two-steps in circle to end in line of direction.

Repeat all.

PATTY-CAKE POLKA

Actually the earmarks of all good mixers are a combination of interesting pattern, tinkling rhythm and simplicity. Here is another very simple and very commonly done mixer, the Patty-Cake Polka. It is done to various tunes, but quite successful when done to "Little Brown Jug." Columbia 20245.

Formation same as above, with couples facing each other. (Gentlemen's backs to the center of circle)

Heel and toe, heel and toe

Slide, slide, slide, slide

With the lady doing the counterpart, man starts with his left foot, doing a heel and toe twice, then sliding to his left (lady to her right), couple moves CCW in line of direction.

Heel and toe and heel and toe

Slide, slide, slide, slide

Repeat, going in reverse line of direction, man using his right foot, the lady her left, to do the heel and toe portion.

It's a right, right, right

And a left, left, left

Both, both, both and

With couples facing each other, gentleman pats his partner's right hand three times, then the same with left, and then with both hands.

Knees, knees, knees

Both men and ladies face slightly to their own left (in opposite directions) and with both hands leaning over slightly, slap their own knees three times.

It's a right elbow, around you go

On to the next and stamp, stamp, stamp

Hooking right elbow with partners, two-step CW around each other, then the man releases the lady as he moves ahead to face the girl who was just forward of him, facing her and stamping (not too noisily) three times.

Repeat all.

ALL-AMERICAN PROMENADE

A rather recent addition to the "mixer" family is the very rhythmic "All-American Promenade", written by "Doc" Alumbaugh of Altadena, California. Record: "All American Promenade," Windsor 605, or any good lively march tempo record.

Formation: Couples facing CCW around room holding inside hands. Start on outside foot.

Walk, 2, 3, turn

Back up 2, 3, 4

The entire circle moves ahead in line of direction. The couples walk forward the first four steps, then turning in toward partner, about face and back up four steps going in same line of direction.

Walk, 2, 3, turn

Back up 2, 3, 4

Entire circle this time moves in reverse line of direction, the couples walking 4 steps forward, then individually turning in toward partner, back up the remaining 4 steps.

It's away, together

As in one version of "Boston Two-Step, couples facing line of direction, holding inside hands, take one step away from each other then one step together.

ALL-AMERICAN PROMENADE —cont'd

And roll the girl across

Gentleman with a slight help from his right hand allows girl to roll a half left face turn from his right side to his left. The couple is now standing a bit apart and holding opposite hands (man's left, lady's right).

Together, away, and the girl moves back

The couple takes one step together, then one step apart then with slight help from the man's left hand, rolls a half right face CW turn across in front of man, then with an extra full right-face turn, moves behind and to the outside of the man who is directly behind her, ready to start all over again.

Repeat all.

THE VARSOUVIANNA MIXER

There are many different ways of doing this favorite Mazurka as a mixer. Here is the form commonly used in the Southern California area. Word cues will be given for the simple musical pattern. (Four and four.) The dance will have to be adapted according to arrangement used. One recommended record, for instance, is MacGregor 398, which has a four and four arrangement. This means that the first part of the following figure will have to be repeated. Here is the dance:

Formation: Couples in large circle facing CCW in Varsouvianna position.

Sweep, glide, close

Sweep, glide, close

Sweep, turn and face the other way

A regular Varsouvianna step with the couple moving forward in line of direction. On last step couple retains Varsouvianna position. Each individual independently makes a right about face in place (man pulling with his right hand and pushing with his left). Both couples touch right toe, now facing in reverse line of direction.

Sweep, glide, close

Sweep, glide, close

Sweep, turn and go the other way

Repeating first portion of dance, this time going in reverse line of direction, then making a left-about face in regular line of direction. Both times the gentleman is on the inside of the circle, and lady on the outside.

(Note: If MacGregor record or any 4/4 arrangement is used, the above will be repeated.)

Sweep the girls to the center

Then back under your arm

Gentleman releases girl's right hand. With his left he sweeps girl freely across in front of him to inside of circle. He makes no turn but faces in opposite line of direction. Both touch right foot then back under. Man raises joined left hand. Girl walks forward, making half left turn to return to Varsouvianna position and to her partner's right side.

Sweep the girls to the center

Then back to the next.

Gentleman once again releases right hand, sweeps lady to inside of the circle so that she faces reverse line of direction. Then starting on right foot, lady moves diagonally back to the outside of the gentleman who was directly behind her in the circle. Assume Varsouvianna position.

Repeat all.

There are others in the circle mixer variety that provide fun and entertainment and achieve the purpose of getting the dancers better acquainted with one another, but the above are the old standbys.

"UNCLE" CARL



CARL MYLES (passed away March 1, 1951)

No single individual has had a greater part to play in the growth and development of Square Dancing in California than has "Uncle" Carl Myles. Born and reared under the shadow of Pikes Peak in Colorado Springs, Carl moved with his devoted wife Lucille and his son Phillip to Los Angeles, California, after his service in the First World War.

Beloved not only by the members of all the clubs and groups he so religiously coached along the way, Carl also brought pleasure to the thousands who danced to his calling, whether in person or through his records. The joy and happiness he has introduced to so many through Square Dancing will live forever.

Vacation by the sea

Asilomar

SETS IN ORDER SQUARE DANCE INSTITUTE



On the Monterey Peninsula

How would you like to combine a vacation with square dancing in one of the most picturesque of California's beauty spots? Sets in Order, with its first Summer Institute, from June 27th to July 2, 1951, offers exactly that opportunity. Open to both callers and experienced square dancers, this Institute will have an exceptionally competent staff plus guest instructors and will be held at beautiful Asilomar on the Monterey Peninsula in Northern California.

The complete five-day course will include such classes as the following: Instruction for Beginning Callers; Help for More Experienced Callers; Basic Fundamentals of Round Dancing; More Advanced Round Dances. It will also present ways and means of Organizing Square Dance Clubs and Associations; Use of the P.A. System and Mike; Use of Records; and Co-ordination with Music.

Location of the Institute at Asilomar, the National YWCA Conference Grounds, is in itself incentive for a visit. Tucked away in the spacious wooded acres by the sea are the housing facilities, dining room, conference rooms, etc., which will serve the students. Recreation facilities right on the grounds include a salt-water swimming pool, tennis and badminton courts.

San Francisco is only a hundred miles to the north; Yosemite is 150 miles to the east. Asilomar is easy to reach by any mode of transportation. Twenty miles away is Salinas, on the main line of the Southern Pacific Railroad between Los Angeles and San Francisco. Regular bus service runs between Salinas and Asilomar. Long-distance busses stop at Monterey daily. If you drive, excellent roads will take you through some of the nation's most beautiful country, from any direction.

The Sets in Order Summer Institute staff of competent and experienced instructors has been carefully chosen. Let's introduce them to you.

Faculty head will be Bob Osgood, who will cover a wide range of activity during the course.

His just-completed Institute sessions across the country, his experience as Editor of Sets in Order, as conductor of several callers' schools, and his work with television exhibition groups, will enable him to contribute to the Institute program in many ways.

Visiting faculty member will be Ray Smith of Dallas, Texas, who brings some six feet and more of excitement in calling and an unmistakable Texas accent. Author of two books on square dancing, Ray has also recorded an album in his inimitable Texas style and is a really colorful figure in the square dance world. Sets in Order is proud to have Ray present some of the newer calls, plus basic figures.

Fenton "Jonesy" Jones is perhaps the best known of all callers throughout the country, largely because of his splendid recordings under the MacGregor and Capitol labels. "Jonesy" is famous for his singing calls and is the author of a new singing call book.

Dale Garrett, another faculty member, was the first president of the Associated Square Dancers of Southern California. He will bring to the Institute much knowledge on the forming of square dance clubs and associations. Dale and his wife Ruth will head the classes on Round Dance Teaching Techniques.

Ralph Maxhimer, well-known for his Round Dance instruction records on the MacGregor label, will, with his wife Eve, present the daily sessions in American Round Dancing. In addition, Ralph's experience in leading several Caller's Courses will place him in an excellent position to help with the Callers' Workshop Periods.

Remember — both callers and experienced square dancers themselves are welcome at Sets in Order Summer Institute. For additional information and specific quotations of the rates to attend (they are most reasonable) and an application form for registering, write promptly to Sets in Order, Summer Institute, 462 N. Robertson Blvd., Los Angeles, California.



By
Bob Osgood

DID ANYBODY ever hint to you that square dancing might be slowing down a bit? Well, Ginger and I wanted to see how things were, first hand. Here's a brief play-by-play account of what happened:

Editor's Note: Because there isn't nearly enough room to say all the wonderful things we would like to say about this event, we will use a short-cut by referring to the following stock paragraph, wherever it applies:

Paragraph A: The square dancers in this city were perhaps the finest people it's ever been our pleasure to meet. Their hospitality, their sense of humor, and their complete and overwhelming desire to pass this square dancing fun on to others not only made us feel welcome, but makes us want to return again.

Chicago: (See Par. A)—January 6th and 7th. Brrrr. Square dancing in the Chicago area seems to have advanced quite steadily. Dancers use a combination of positions for the promenades and swings, and in some areas designate the No. 1 couple as facing the caller, while in other areas the No. 1 couple have their backs to the caller. The expression on dancers' faces is the same here as everywhere else. They danced for fun. Did two dance sessions and one caller's meeting, and of course the before and after dinners and parties. Marshall and Betty Lovett were our hosts.

Cincinnati: (See Par. A) Left Chicago by air and arrived here just in time to start the morning Clinic Session, with Gus and Marian Heismann as our hosts. Square dancing is just getting a strong foothold here, and has a great future ahead. Spent Monday, Tuesday and Wednesday doing Institutes, Caller's Meetings and Classes.

Pittsburgh: (See Par. A) Don't ever look like

you're idle in Pittsburgh. Folks like Eero Davidson and his wife, Mimi Kirkell, Francis McNaught and a bunch of the others will either find a dinner for you to attend, a television show to do or something else to keep you on the go. They don't sleep in this city. As in many of the other places we stopped, the Y.W.C.A. deserves a great amount of credit for the fine contribution it is making to square dancing progress thru its leadership and facilities. (Note: You don't wear "Western" clothes in the best cafes!) Carnegie Tech was the scene of our big dance Saturday night. Teaching sessions were held Friday and Saturday at the Y.W.C.A.

Boston: (There's a right way to pronounce that, you know.) (See Par. A) This was the place we were warned we would need to be most careful of our manners—and where folks would wear tuxedos while square dancing. They don't, and we ceased being worried as soon as Charlie Baldwin picked us up at our hotel and took us to our Institute at the Boston "Y".

There are a few slight differences between Boston dancing and Chicago dancing, Pittsburgh dancing and Cincinnati dancing. One noticeable difference was that in Boston, after an allemande left, you return to your partner and do a couple of clog balance steps. It takes an out-of-state caller a little while to get accustomed to this, but if you can weather the first hour or so, you're in.

It was noted here in Boston that the normal speed of dancing was no less than in any other part of the country. Had a chance to watch Lawrence Loy call in his own wonderful style, and noticed how quickly the dancers adapted themselves to any type of calling.

Wareham, Mass.: (Par. A) Howard Hogue, our host down here on Cape Cod, warned us that dancing here might not be as advanced as in other places we had been. Except for the fact that the group hadn't been at it as long, perhaps, they seemed to be doing a terrific job and having a lot of fun. Many of the callers up here called exactly the same style as we noticed in Milwaukee and in Chicago.

I wish we could mention all the callers and dancers we met at the first meeting of the new Callers' Association being formed in this area. Folks from all over Massachusetts were on hand. Charlie Baldwin conducted the meeting with the help of Hogue and Loy and it looks as tho another splendid callers' group is on the way.

Durham, N.H.: (Par. A) Dr. Schultz of Durham, New Hampshire told us when we met him last

summer that we hadn't lived until we took part in an old-fashioned kitchen junket. On Friday, Jan. 19th, we were really indoctrinated. There is something about the old longways or contra dances that is completely unbeatable.

While on the subject of contras, we can't overlook the important fact that we spent as much time as we could work out with Ralph Page of Keene, New Hampshire. We attended some of his Institute sessions and had many a cup of coffee, just talking square dancing. When it comes to the old-time line dances and quadrilles, Ralph Page is truly a pastmaster. Incidentally, Ralph promised us a blizzard and all we got was beautiful weather—about 50° above.

New York City and Area: (Par. A) What names and what places! How we looked forward to New York, and how pleased we were, getting to know the Teffertellers at the Henry Street Settlement House. We enjoyed meeting Charlie Thomas and visiting one of his dances in Woodbury, New Jersey. Talking with Rod LaFarge, Al MacLeod and many, many others helped make this part of the trip and our calling Institute Sunday afternoon, January 21st, a real highlight. And, we mustn't forget the Michael Hermans! There is such a thing as taking a difficult dance and making it look difficult, but when you take a difficult dance, put it into a teaching technique in a huge circle and make it come out as the simplest type of dance form, then you are truly an artist. That is our impression of how the Hermans work.

Evansville, Ind.: (Par. A) Wow! How cold can you get! This is the place where you sweep the snow off the sidewalks at 2 in the morning.

Never saw a place where callers and square dancers were more eager to learn, to work together and make square dancing most enjoyable for all. To Ginger and me, never having been where weather was below freezing before, 23° below zero was just a bit chilly.

East Lansing, Michigan: (Par. A) If you have never worked with a bunch of college kids in square dancing, you have a real thrill coming. Over 120 turned out at Michigan State College on Saturday morning February 3rd. The afternoon session jumped to almost 200. By the time the evening came, our big dance had over 540. Peg McKoane and her gang from the Promenaders Club, proved to be perfect hosts and hostesses.

This is a place to watch, for when square

dances can get into the colleges as a fun element, then they're destined for a good long future.

Detroit, Michigan: (Par. A) The home of a great many of our modern day motor cars is also the home of a lot of wonderful square dancers. And can they dance! There is very little difference in the dancing style in this area and back home in Los Angeles. A session with the callers brought us in contact with many of the folks we had met in Colorado Springs and others we had known thru the mail. Enthusiasm! These folks would dance all night if you would let them. A very good level of dancing, and lots of fun.



The Michigan Square Dance Callers' and Leaders' Association and Mildred and Lee Brennan proved to be wonderful hosts.

Milwaukee, Wisc.: (Par. A) A flight over Lake Michigan, a special session with callers, an awfully big dance and a wonderful television show made this visit to the stamping grounds of Doc Newland, Dale Wagner, Mel Schoeckert, Howie Bernard and all the others a truly wonderful experience. Had a chance to hear some of the Milwaukee callers, also to see an example of Milwaukee dancing. I might warn future callers visiting this area, "learn something NEW before you go to Milwaukee." Folks here seem to be pretty well up on everything!

Kansas City: (Par. A) This was the second time in Kansas City for us, and a greater opportunity to get to know these people better. Frank and Ursula Pecinovsky saw to it that we got a real taste of Kansas City hospitality and fun. There'll be more about this first "Sets in Order" dance in a coming issue.

Phoenix, Arizona: (Par. A) It was Valley of the Sun Festival time again; and Ginger and I, after five weeks of freezing weather, stepped into the 82° sunshine of this desert capitol. It was truly a wonderful dance. The Bradfords, Merkeleys, Wessells, Bud Browns and the hundreds of others we had met before, showed us that Phoenix square dancers, like square dancers all over the country, are the nicest people you can find. The

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BOX THE GNAT

Editor's Note: There is perhaps, with the exception of such words as Sashay, Do-si-do, and one or two things, no term in square dancing more controversial than the term, "Box the Gnat." Here are a few things it means in different parts of the country.

In California: (As a dance figure)

They all join hands in a great big ring

And you circle to the left with the pretty little thing

Now you box the gnat

Give right to corner and exchange places, walking past each other, the lady turning with a left-face turn under the man's right arm.

Box the flea

Pertains to left hand with same person, girl walking forward, does a right-face turn, back to original position.

Box that pretty girl back to me.

Once again, right hand the corner, exchange places with girl doing a left-face turn under man's right arm, then keeping right hands joined girl walks behind man back to original position. Man and girl then face their own partners.

Box the apple

Man gives left hand to partner, and exchanging places, lady walks in front of man, making a right-face turn to face each other in opposite position.

Box the pear

Now take right hands and repeat the procedure getting back to original starting position.

Box that pretty girl over there

Left hand to partner, exchanging places, with the girl turning under man's left arm walks behind partner, retaining left hand for portion of trip until back to original position. (In this adaptation of the dance, always start with corner by the right hand and follow up by going through the figure with your partner by the left. This can be done with 2, 3, or 4 couples active in the square.)

Box the Gnat (as done in Texas):

Box the Gnat! One, two, three

All break hands in the circle. Corners face each other, join right hands and change places in the circle. (With right hands joined and raised, the lady moves straight ahead, turning CCW into the gent's position—and the gent moves forward, backing under the lady's raised right arm and turning CCW into her position.) Drop hands. On the count of 'three', clap hands.

Box the flea.

Corners, facing each other, join left hands and go back to their original places in the circle. (With left hands joined and raised, the lady moves straight ahead, turning CW into her own position—and the gent moves forward, backing under the lady's raised left arm and turning CW into his own position. This time the gent does not release the lady's left hand.

Box that pretty girl back to me.

The gent, still holding the lady's left hand, swings her around behind him, while he faces into the center of the circle, and puts her on his right side. He does not release her left hand until she is on his right, and then he catches her left hand in his right hand. The circle re-forms, and each gent as a new corner. The call is repeated until each gent has his partner back on his right.

SASHAY OUT AND SIDES CUT IN

As Called in California. Call by John Williams of Houston, Texas

First and third bow and swing

Forward up and back to the ring

Forward again and opposites swing

Face the sides, you're gone again

After first and third couples have swung their opposites, they turn and face side couples with new partner.

Split that couple to the outside track

Swing the same girl coming back

No. 1 man and No. 3 lady walk between and around No. 4, gent to L—lady to R. No. 1 lady and No. 3 man walk between and around couple No. 2, then back into center and swing.

Now face to the middle, just you four

Pass right thru across the floor

Active couples face each other in middle of set, pass right shoulders and face other side couple.

Now split that couple as you did before

Back to the center and swing some more

No. 1 man and No. 3 lady now walk between and around couple No. 2, and No. 1 lady and No. 3 man walk between and around No. 4 back to the inside of set and swing.

Pass right thru, just you two

And swing that girl behind you.

Active couples face each other in middle of set and pass right shoulders. Men swing girls behind them, who are original partners.

Circle up four and around you go

With your back to your own home town do a do-pas-o and don't fall down

Active couples No. 1 and No. 3 circle four in the middle of the set and stop when they have backs at home position.

Partners left with the left hand 'round

Your **OPPOSITE** girl with the right hand 'round

Still in the same working group, couples No. 1 and No. 3 do a do-pas-o in that group of four.

Back to your honey with the left hand 'round

Sides cut in, Corners all with the right hand 'round

No. 1 and No. 3 couples now pull corners into action in the do-pas-o by turning them with right hand.

Back to your honey with the left hand 'round

Your corner girl with the right hand 'round

Back to your honey with the left hand 'round

Sides cut out, the **OPPOSITE** girl with the right hand 'round

No. 1 and No. 3 couples now work together again in the do-pas-o figure, as side couples go back to place.

Back to your honey with the left arm 'round

Home you go and swing, swing, everybody swing.

Repeat for second and fourth couples.

Any good hoedown music will do for this dance.

The SQUARE OF THE MONTH



BEA AND BARRY BINNS

The Binnses of South San Francisco were first exposed to square dancing in Los Angeles during the war. After six months of Bea's persuasion Barry finally went to his first square dance. He decided that was fun and when Ray Shaw suggested he do a little calling, he was really on his way. During a stay in San Diego, Barry studied with Texas' Jimmy Clossin and then the Binnses were job-moved to their present home. Failing to find any clubs in the Bay area devoted to their beloved squares, they organized the 49ers, now three years old. Barry was a Charter Member of the Callers' Association of Northern California, organized in 1949, and Bea has been a member for a year. Both the Binnses have had work with Scouts in programs and camp direction and have always enjoyed singing. Barry is an audio hobbyist, as well, and never has a new P.A. set more than a few days before he has made some alteration in it. Bea always assisted Barry in working out the call-patterns, so it was not a difficult step for her to take her turn behind the mike. They are both intensely interested in making square dancing more available to more people. The Binnses are Sets in Order representatives in the Bay Area.

VARIATION OF LADIES' CHAIN $\frac{3}{4}$ 'ROUND

(1) Head two couples forward and back
Ladies chain three-quarters 'round

Head ladies meet in center of set and turn clockwise $\frac{3}{4}$ with right forearm hook.

Gents go LEFT around the town

Head gents go to left around outside of ring and take opposite ladies out of ring between side couples as at end of ladies' chain.

Chain 'em in to the center once more

Active gents put ladies back into center of ring, where they again turn clockwise $\frac{3}{4}$ with right forearm hook.

Gents go one fourth more around the floor

Active gents move to left again and at opposite position from original again take ladies out of center ring.

Chain 'em in, we'll do some tricks

Active gents put ladies back in ring and move one position to left as ladies turn.

Pick 'em up like pickin' up sticks

Active gents take ladies out of center.

Chain 'em in as you always do

Active ladies chain in again

No go home and spin 'em a few

Partners meet at original positions and everybody swings.

(2) Head two couples forward and back
Ladies chain three-quarters 'round

Explanation the same as in variation (1)

Gents go one fourth 'round the town

1st and 3rd gents move one position to right around outside of set.

Gents chain in as the ladies chain out

Active gents take partners out of center of set, leave them at positions 2 and 4 and return to center of set.

Gents three-quarters turn about

This time gents instead of ladies turn $\frac{3}{4}$ around in center of set while ladies move one position to right outside set.

Now ladies chain in as the gents chain out

Active ladies take partners out of center of set with left forearm hook and return to center of set.

Ladies turn the center route

Ladies turn clockwise $\frac{3}{4}$ around again.

Now gents chain in one more time

Again gents instead of ladies return to center of set.

Ladies go home, you did it fine.

Ladies meet partners at original positions and everybody swings.



FREMONT HIGH SCHOOL PARTY

ON January 5, 1951, the Covered Wagon Reelers of John C. Fremont High School played host to square dancers from eight other Los Angeles schools. Girls in gingham danced with boys in plaid shirts and levis. Schools represented were Banning, Gardena, Marshall, Narbonne, and Roosevelt High Schools; Pepperdine, Los Angeles City College, and Compton Junior College.

Girls of various schools join in athletic activities; boys travel to other schools to compete in athletic events; but this Jamboree is the only activity in the Los Angeles City High Schools

where boys and girls from many schools meet in a social situation. The enthusiasm manifested by the students and teachers, who also joined in the dancing fun, was ample proof that such social activities are welcome.

Miss Carolyn Mitchill, who along with Edwin Wise, sponsors the Covered Wagon Reelers, called the programmed squares, with guest tips being called by Arthur Schuettner, Chips Aurand, Martin Trieb, Dave Haskell and Chittenden Bell. Miss Mitchill initiated the Fremont Jamboree in 1949, and the opportunity to attend them has become a coveted one among the Los Angeles High School students.



ON THE COVER...

A "natural" for this month's cover of *Sets in Order* is "Caller" Bugs Bunny. The Western togs aren't new to Bugs because in one of his starring pictures, "Hillbilly Hare" he calls a square dance. This particular Warner Bros. cartoon was directed by Bob McKimson, a square dancer, and produced by Eddie Selzer, another loyal patron of square dancing.

It's interesting to note that all three directors at Warner's Cartoons are square dancers. McKimson, Fritz Freleng, and of course our own cover artist, Chuck Jones.

In this way we send Easter Greetings to you all.





• Earl Rapp, Bakersfield



• Chappie Chapman, M.C., Bakersfield



• Ken Updegraff, Bakersfield



• Will Willoughby, Fellows



• Frank Celle, Bakersfield



Bernice Braddon, Bakersfield

KERN COUNTY CALLERS' ROUNDUP

ON January 21, 1951, the Memorial Hall in Oildale, California, rang with vibrant voices as sixteen callers from widely separated parts of Kern County got together for their first Callers' Roundup. The idea was to promote good will and harmony among the county's square dance clubs and interest and attendance surpassed all expectations. These Roundups will be held approximately every two months and proceeds will go to charity organizations. The first one benefited the March of Dimes. Kern County communities represented were Ridgecrest, China Lake, Red Mountain, Little Rock, Johannesburg, Taft, Fellows, Kernville, Isabella, Wasco, Di Georgio, Bishop, Belridge, California Hot Springs, Delano, and Oildale. Even Lancaster, tho' not within Kern County, was represented. Accompanying photographs show some of the crowd and the callers at the mike doing their durndest.



• Callers Chappie Chapman and Lee Cook talk it over as the crowd dances merrily on.



• H. R. Sorenson, Taft



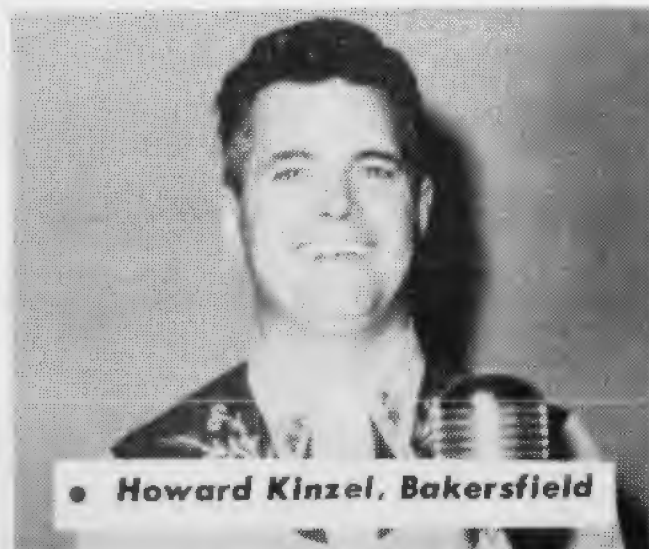
• Les Engelson, Bakersfield



• H. Perry, Lancaster



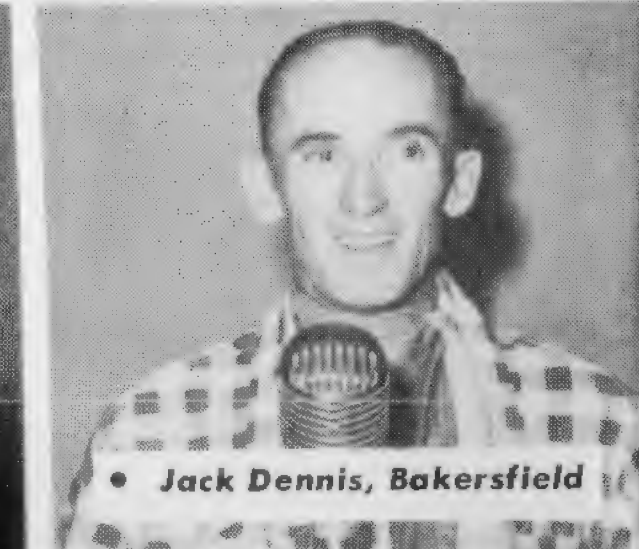
• Lee Cook, Taft



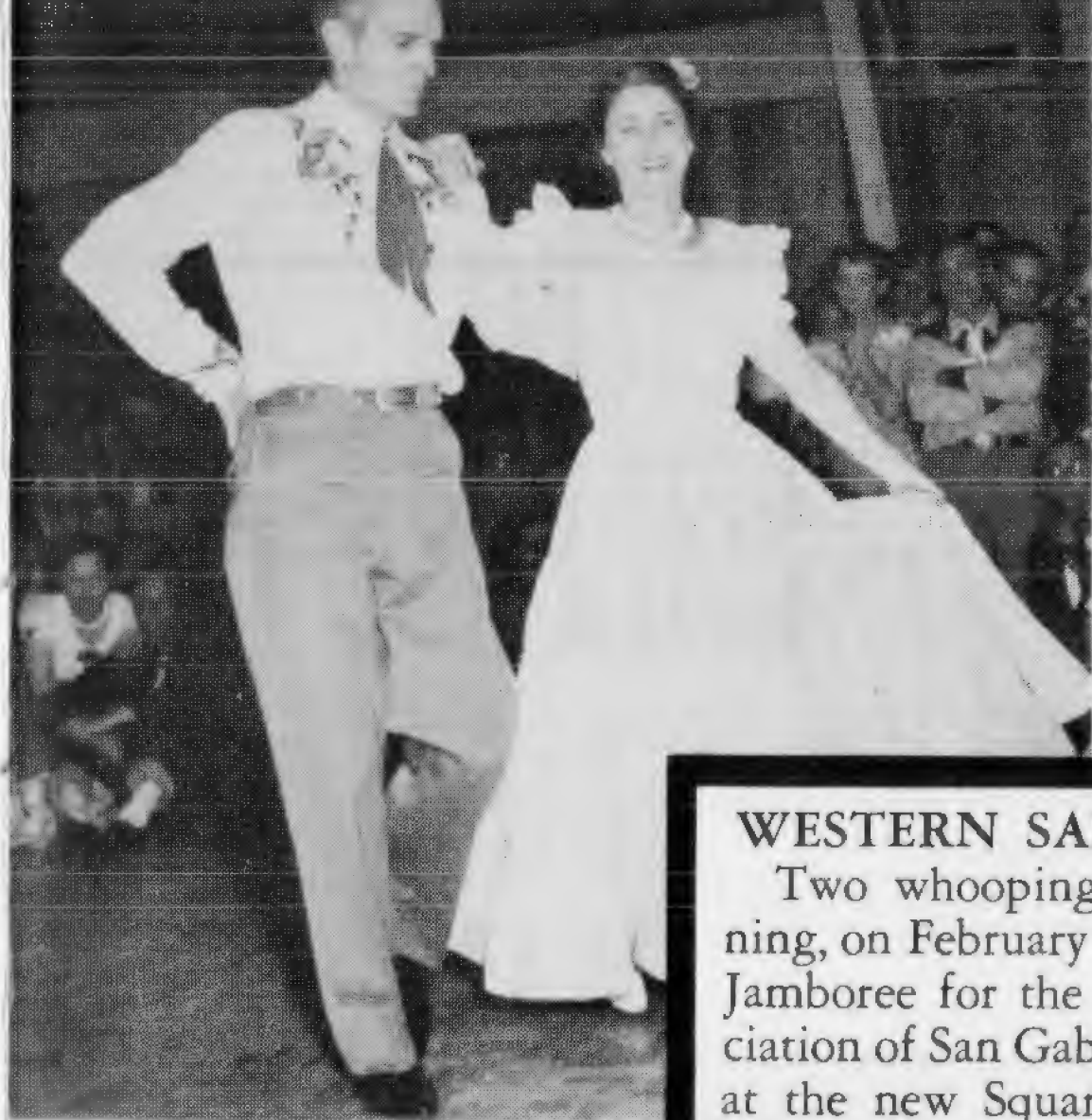
• Howard Kinzel, Bakersfield



• Louie Leon, Bakersfield



• Jack Dennis, Bakersfield



WESTERN SAN GABRIEL JAMBOREE

Two whooping sessions, afternoon and evening, on February 11th, made up the most recent Jamboree for the Western Square Dance Association of San Gabriel Valley. Set at first outdoors at the new Square D Ranch in Glendora, the dancing had to move inside to avoid the evening showers. Dancers' spirits were not dampened, however. The afternoon session had "Jonesy" Jones as M.C.; fourteen callers to dance to; Jack and Shirley Pattison exhibiting the lovely, gliding Viennese Waltz; and Paulus Stone enacting a gorgeous female caller with falsetto voice, blonde wig and fancy gown. The evening session was M.C.'d by Stu Wilson, of TV fame, who duetted with his pretty Lorraine about, "The City Dude's Stealing our Stuff." Frank and Carolyn Hamilton gave a smooth version of one of the Varsouviana figures, and the Donhoff Brothers did a take-off on eager beaver square dancers at their first public dance. Both Jamboree sessions were well-attended and door prizes, donated by local merchants dealing in square dance togs, were given to happy winners. Russ Huestis, president of Associated Square Dancers, and Carl Anderson, President of Cow Counties Association, were in attendance. Jack Barbour's hoedown music set the danceable pace for the whole thing.





DANCE BENEFITS HOLLYWOOD GUILD

● **THE COMMITTEE.** The hard-working group of San Fernando Valley square dancers who did such a good job of putting over the benefit dance. Mrs. Anne Lehr, of the Hollywood Guild, is seated at M.C. Ralph Maxhimer's left in the front row.

Riverside Breakfast Club in Glendale, California, was the scene, on February 4th, of a well-nigh perfect square dance. So well-planned was it and so much fun, that the afternoon swung away almost before the dancers could realize it. Forty sets, all the hall could comfortably hold, squared off to meet the best calls of Ed Gilmore, Fenton (Jonesy) Jones, Paul Pierce, Jim York, and Master of Ceremonies, Ralph Maxhimer. Sparked by the music of the Rhythmtrix, the Ozark Hoedowners, and Mrs. Scott and her Music, the callers were inspired to top performance.

A committee of square dancers, headed by Marion De Sousa, planned the dance for the benefit of Anne Lehr's Hollywood Guild, the organization which has done so much for service men and women. The probability of re-opening the Hollywood Canteen plus the continued work among local military hospitals, prompted the benefit. All facilities were donated. Mrs. Lehr, present at the dance, was impressed with the beauty of the floor as the dancers performed the figures in the gaily decorated hall.

● "Jonesy" at the mike watches the crowd respond to his peppy calling.

● Irene Bacon and Jerry Jerabek do their "Tea for Two."





ROUND THE OUTSIDE RING IN PICTURES

The Alamo Allemande Club stars a round in the Corral at San Antonio, Texas, during its Thanksgiving party on November 28, 1950. Judge Roy Bean's "office" forms part of the Corral's decoration and a stage as well, while western murals flank it, adding to the colorful effect. Mrs. Victor Braunig, wife of the club's President, is shown dancing with Otto Hegemann, Vice-President, in center foreground.



Ross White, of St. Louis, Mo., who calls for groups of teen-agers in St. Louis County. He has introduced the activity to teen-agers in two counties in Missouri. The young people have picked it up and are going strong.

Lee Bedford, Sr., of Dallas, Texas, Chairman of the sponsoring committee of the Southwestern Square Dance Roundup Festival, to take place March 23 and 24 at the Agricultural Building, Fair Park, Dallas.



Teen-age square dancers from Eastern High School in Detroit, Michigan, dance for the Electric Theatre Television program over WXYZ-TV. Art Erwin, athletic director at the high school, is doing the calling, as the youngsters "dip and dive" in surroundings appropriately atmospheric.



THIRD MAN THEME

ORIGINAL DANCE BY DR. ROGER KNAPP

RECORD: "Third Man Theme," Decca 24839, 4 meas. introduction.

METER: 4/4

FORMATION: Couples in Varsouviana position, facing CCW around hall.

DANCE:

Meas. 1 Heel and toe with outside foot in double time. (Man's left, lady's right.) Repeat heel and toe pattern.

Meas. 2 Two two-steps straight ahead.

Meas. 3-4 Repeat meas. 1-2.

Meas. 5 Heel and toe once again.

Meas. 6 Man steps in place as he lifts lady's right arm over her head as she two-steps slightly ahead and couple finishes with hands crossed at shoulder height, man with back to center of circle.

Meas. 7 Man two-steps back and lady two-steps towards man.

Meas. 8 Repeat, man two-step balances back on his left, lady two-step balances forward on her right. Man two-step balances forward on his right, lady two-step balances back on her left. Repeat measure seven.

Meas. 9 In closed dance position, two two-steps, turning once around to face CCW.

Meas. 10 In open dance position, four walking steps straight ahead.

Meas. 11-12 Repeat meas. 9-10.

Meas. 13-14 Four two-steps, turning twice around.

Meas. 15 Still in closed dance position, a four-step pivot, turning once around.

Meas. 16 Man twirls lady into Varsouviana position, ready to start dance anew.

Sets in Order

GREEN SHEET

OF LOCAL SOUTHERN CALIFORNIA NEWS

NO. CALIF. GROUPS IN FULL SWING

NEWS NOTES FROM NORTHERN CALIFORNIA
By Bea Binns

An Association is Born.....February 4th marked the official founding of the Association of Square Dance Clubs, with 13 local clubs represented. A selected committee will draw up a rough draft for the constitution, patterned after that of the Associated Square Dancers of So. Calif. A nominating committee was appointed by the temporary chairman, Walter Wells, who substituted for Harley Newman.

The Bug Has Bit.....A new group under the able leadership of Charlie Bassett, the "Singing Caller" from Mill Valley, is primarily for the employees of San Quentin Prison. Asst. Warden Douglas Riggs has been most helpful in organizing the group, and he and his wife are among the 50 or more new square dancers.

Square Dance Jamboree.....29 callers took their turns calling to the excellent hoedown music of Sidesaddle Sam and His Four Spurs at the January Jamboree in Kentfield. Ken Samuels, Paul Otis, Dan Allen, Charlie Reindollar, Frank Schoening & Charlie Bassett were on the Callers' Committee, with Bill Owen, Chairman.

New Officers.....The Calico Square Club, an open advanced group in San Leandro, has Al James, Pres., Claire Harrison, Sec.-Treas., and Jeannette Brauer, Program Chairman. Oscar Reed is the caller. The Belles and Beaux of South S.F. have elected Oreste Zampatti, Pres., Jack Storer, Vice-Pres., Alice Brogger, Sec., and Carl Brogger, Treas. Red Fuller calls for this group. The Sashay Club, San Jose's original square dance group, installed new officers in February, namely, Pres., Jack Walrath; Vice-Pres., Kenneth Clark; Sec., Elsie Mabey; and Treas., Frances Sherman. The Square Shooters, San Jose's teen-age club directed by Kenneth Clark, have chosen Jerry Mutz, Sally Vogel and Barbara Dale as officers.

Callers' Association News.....The 4th Sunday of the month will be regular day for Assoc. meetings, alternating afternoons and evenings. 10 new members were admitted in January, bringing the total to more than 200 in 2 years. A big turnout at the Contra Clinic Jack Sankey conducted in January indicated an increased interest in longways dances. Another new branch of the Callers' Assoc. was formed in the

Santa Clara Valley February 11th, at which time Bob Owsley, Georgia Clark, and Bud Helms were elected officers.

Coming Events.....March 11, monthly Federation Festival, S.F. Armory, where members of the Callers' Assoc. will call.....March 31, Pioneers Club Open Party, S.F. YWCA.....June 3, Callers' Jamboree, outdoor bowl in Larkspur. Proceeds go to charity.

MONDAY TO FRIDAY

The Torrance Recreation Dept. announces an open week-end dance in the Civic Auditorium at Cravens and El Prado in Torrance, 2nd and 4th Fridays of every month. This dance replaces the every Monday dance that has been popular for two years, possibly offering an even better night for those who enjoy a good, high-level dance. The Torrance Civic has a splendid floor, excellent acoustics, and Clarke Kugler, outstanding for his calling clarity and teaching ability, calls for the dances.

WHOOPE DE DOOS WHOOP REGULARLY

The Westchester Women's Club wishes to announce that their sponsored club, The Whoop-de-Doos, is still in operation in the clubhouse at 8020 Alverstone. Fact is, this open intermediate group is one of the most popular and flourishing in the southwest area, with Clarke Kugler as the regular caller. Club meets the 1st, 3rd, 4th and 5th Tuesdays of each month.

On the fifth Tuesday in January, the Whoop-de-Doos had a highly successful party night, with Orrin Benedict, Lee Boswell and Dale Curtis joining the regular caller for turns at the mike. The group is under the able direction of Florence and Albert Duim.

LOYD COLLIER IN SAN DIEGO

The Balboa Park Club, in San Diego's beautiful Balboa Park, will be the scene of an Institute on March 1, 2, 3, 4th, conducted by Loyd Collier of Dallas, Texas. Price for the full 4 days' instruction will be only \$1.50 per person. The San Diego Association, sponsoring, feel they want to give the dancers something valuable that will not be prohibitively expensive. Write Helene Sherman, Association President, Rt. 1, Box 324-B, Alpine California, for tickets to the Institute. It should certainly be well worthwhile.

CLUB VISIT "POME"

On February 6, it was "Promenade eight"
For a square dance party really great.
The Hicks and Chicks came to do-si 'round
With Brentwood's Silver Spurs, and everyone found
That both of the callers were in wonderful form.
George Elliott called one tip, and then Ray Orme.
"The Hicks" swung around with the Silver Spur gals,
And the "Chicks" had Silver Spur men for their pals.
So we danced all night to George's do-si-ding
And clapped right hard when we heard Ray sing.
'Twas a marvelous evening and believe us, when
It ended, we said, "Let's do it again!"

-Virginia Scott, Santa Monica

RAY ORME FOR JIM MUNYON

On Friday, February 16, Ray Orme took over Jim Munyon's calling duties for the Clover Leaf Club, following Jim's resignation to go into government work at China Lake. On Friday, February 2, a farewell dance was held for Jim, and in addition to presenting Ray to the group, other guest callers appeared to lend variety to the evening. Ross Christianson, Johnny Velotta, Arnie Kronenberger, and Johnny Savage were among the visiting callers. Bob Paden, Clover Leaf President, invites any square dancers who enjoy a fast, high-level dance to come and join the fun at Ocean Park Auditorium in Santa Monica, 1st and 3rd Fridays.

SOME CHANGES MADE

With the beginning of a new year, Jim Williamson instituted a new policy with his Huntington Beach Dance groups. His high-level Saturday night dance seemed to leave behind people who wanted to dance more for fun than intricacy. For these dancers Jim's Wednesday night group was changed from beginning to intermediate level, with emphasis on having fun rather than working with styling. The rapid build-up of this group, with dancers coming from Bakersfield, San Diego, Riverside, and the San Fernando Valley, suggests that there are a lot of square dancers who have no ambition to become experts but would as soon remain at the intermediate level. Calls for both groups are the same; the difference is a matter of tempo and breaks. On first Saturdays of the month, Jim Williamson calls with Walt Woodham and Cliff Curtis; on the second with Cliff Curtis and Walt St. Clair; on the third with Jack Hoheisal and Cliff Curtis; and on the fourth with Walt St. Clair and Cliff Curtis. Dances attain interesting variety in this procedure.

SETS OUT OF ORDER DANCE

"Sets Out of Order", a callers' organization so-called because callers are generally "out of order" on the square dancing floor, presented a "thank you" hoedown on February 4th. The occasion was their first anniversary and took place at Bill Mooney's new mammoth quarters at 1920 E. Alosta, Glendora. Sixteen callers participated in calling for representatives of their various clubs, who made up the more than sixty squares of dancers. The idea was unique in that the callers footed the bill for this shindig. The two intermissions of the evening were filled with entertainment furnished by Dave Clavner's teen-age exhibition group, "Red River Gals and Pals" and the western-style music of "Grandma's Square Dance Band". The Cactus Twisters played for the dancing.

SAWDUST QUOTES

Prez Dick Nason, of See Saw Squares, who meet at Buckaroo Town Hall with Dale Garrett calling, continues to put out a chatty monthly bulletin for club members called, "Sawdust", so quote-able it's hard to resist printing the whole thing. The club, noted for the variety, tricks and kicks it brings to each dance, picks up ideas and makes them workable. In the February bulletin, Dick says, "We have been asked if Dorothy (his taw) and I think up all of the See Saw stunts. The answer is, 'No'. For example, George Marlow talked to a friend who knew of another club who had used a Bingo idea. Practically no details were available but George reported the IDEA to the Board. We took it from there. In one issue of Sawdust we asked if any members had hidden talents. Dave Tautrim came through with a photo enlargement of ex-Prexy Bob Blaine and Dot Regan. Walt Rising thunk up one gag. The plumed hat for Dale just happened...The gals' get-togethers usually produce some nutty notions. All we need is the germ of an idea. We can carry it out."

STARLIGHT SQUARES

An enthusiastic group, proud of their club, are the Starlight Squares, who meet at Sun Valley Junior High on Tuesday evenings. Tabbed as their instructor and caller is Glen Story of Van Nuys, who also appears on Leo Carrillo's Sunday evening T.V. show. The Starlighters are growing fast, with some fifteen to twenty squares showing up at each of their meetings.

SQUARE DANCERS INVITED

Looking for a good open square dance? President Howard and Jean invite those who are to the Orchid Squares, who meet first and third Saturdays at Orcutt Park, in Canoga Park. Joel Orme calls first Saturday; Arnie Kronenberger the third, so note it for the book.

TRI-COUNTIES NEWS

By Nadine Cook

At their annual election meeting on Saturday, Feb. 10, in Santa Barbara, the Tri-Counties Association elected the following officers for the coming year: President, Harry L. Brown; Sec., Blanche Seif; Treas., Frank Brandon; Historian, Clarence Lane; Round-Up Chairman, Joe Gerdes; New Club Service, Paul Nelson; Public Relations, Cecil Cook; Directors-at-Large, Jerry Morris and Dave Evans; Sets in Order Staff Representative, Cecil Cook. Retiring officers, who have done a lot of groundwork organization for the Association were: Cecil Cook, Ray Elliott, Stewart Mackenzie, Boots Clodfelter, Gene Barber, Ferdinand Sorensen, Edward Aasted, H. L. Brown, Paul Nelson and Helen McFadden.

After the election meeting the new board members were guests of the Fairs and Squares Club, where they danced to the calling of Bruce Johnson; and also of the Lariat Swingers Club, where they danced to Art Merrifield's calls and were served refreshments.

The Lariat Swingers, by the way, are sporting new tie slides and pins of sterling silver, with the letters "L.S." superimposed upon a coiled lariat rope. The design was originated by Harry Fox of Santa Barbara.

MUNYON MAKES MOMENTOUS MOVE

The bay area and all Southern California will miss Jim and Carole Munyon who pulled up stakes in February and took the family to new surroundings and new work.

Accepting an assignment as a civilian technician with the Naval Ordnance Training Center at China Lake, Calif., Jim will embark on a new career and while he regrets having to leave old landmarks, is happy with the promising future ahead. Residing on the grounds of the training center they will be only 9 miles from Inyo Kern and it is not unlikely Jim will be calling for some "off work" groups before too long.

Among the local groups who will miss him are the Clover Leaf Squares, the Neighborhood Squares, and the Kings and Queens, as well as other clubs for whom he has been furnishing his excellent and unique calling for the past five years and more.

PARTY "POME"

On the night of January two-o,
That "gypsy" group, the Double Elbow,
Piled in their cars and travelled South
To "Let a little sunshine in their mouth".
With the Silver Dollars of Escondido,
They did a Grand Promenade,
To the Williams' Barn in San Marcos
And went right into their do-si-dos.
Then Silver Dollar Prez Wilfred Purdum,
Guaranteed the Southern Style wouldn't hurt 'em.
They sashayed all around the hall
And Mile High Ramblers' music was enjoyed by all.
Jim Sutton, President of Double Elbow,
Thanked Silver Dollars with a big Hello.
Food committee came right through,
With eats enough for an army, too.
Double Elbows agreed with a big "holler",
They all enjoyed dancing with the Silver Dollar.

-Gwen Mills, Silver Dollar, Escondido

HOT SPRINGERS

The Hot Springers Square Dance Club of Warner Hot Springs, held their first graduation party just recently at the Warner Hot Springs Guest Ranch. It was a gala affair with a 7 o'clock dinner in the hotel dining room, followed by a program dance arranged by Florence and Ben Fike, to the music of Eleanor and Jay Warde Hutton, the resort band. Regular members of the club were presented with "diplomas" and the club presented their instructor with a gift. Officers of this group, organized in March, 1950 and member of the No. San Diego Co. Association, are Art Taylor, Tommy Wilson, and Nancy Wilson. Dancers come every Wednesday night from Aguanga, Oak Grove, Warner Springs, Ranchita, Mesa Grande, Julian, Ramona and Borrego, some of them making a 60-mile trip just for the dance.

JONESY PACKING THEM IN AT GLENDALE "Y"

The 1st and 3rd Monday dances at the Glendale YWCA, 735 E. Lexington, are fast becoming some of the most popular open dances in the area. Bill Wallace, in heading up the activities, regards the hall as not only very attractive, but soundwise it lets every syllable come thru, adding to the enjoyment of "Jonesy's" calling.

SAN GABRIEL GABBY

By Neal

The Western Square Dance Association of San Gabriel Valley's Annual Open Meeting for Club Representatives and Callers was a gay affair. Problems were aired and there was such a big turn-out that all the callers present didn't get their chance at the mike to trip us up.

A bunch of us went down to Vista to help the Silver Dollar Club celebrate their first anniversary in the brand new barn built just for square dancing by the Fred Williamses. It's complete with kitchen and groaning boards and we groaned, too, after all that food. Squarest decorations seen yet are the square dance dolls made by Faye Oberg! Had breakfast with Betty and Walter, the "Calling" Clopines in their orange grove. Ah! that air! Almost too sweet for these city lungs!

Alhambra's Do Paso Club recently was made happy by the return of Jack Hoheisal to calling. New officers of the club are Harold James, C. H. Blankenship, and the Philip Kempseys. This club, which started about four years ago in a cellar (tut-tut!) grew so big and popular it had to make a geographical split. The newer Do-Paso group now dances with very New Daddy John Donhoff.

The Buzzin' Boots of Altadena, ably headed by Leah and Clarence McFarland, have put on some Very Special parties lately, with special help from Garnet and Duke McCue on special favors and refreshments, with our Very Special "Jonesy" calling.

The Belles and Bows, of San Gabriel Valley, whose caller is Verne Lynch, have elected a really active group of officers. Hazel Cornell is Prez; Bill Bauer, Vice-Prez; Virginia Rizzo, Sec.; and Al Boner, Treas.

..... This 'n' That Around the Valley.....

Barbara and Herb Lesher will wing their way up to Medford, Oregon, where Herb will call for the big Jamboree March 2nd and 3rd... Paulus Stone made a bid for being the biggest "woman" caller in the area at the Western Association Jamboree. Loud, anyway! ...Joe "Flash" Fadler, will present his newest portrait study in March!... Absolutely no one in the square dance field or any other pasture we've strayed into lately, has the effortless side-splitting repartee of Chuck Jones, January "Sets" Cover Artist!... Celebs in our midst: Mildred Buhler, caller and square dance editor of, "Let's Dance" from Redwood City, and Peg Allmond of San Francisco, guests of Doc Alumbaugh at Western's Jamboree.

Fashion Note of the Month: Ellie Potter's frothy black net pinafore with petticoats to match.

HEEL 'N' CELEBRATES BIRTHDAY

Adding their fun to the numerous anniversary celebrations hereabouts were the Heel 'n' Toe group, whose third birthday was February 8th, in Glendale. Members and guests had a gay evening, with entertainment by the Elks Quartet, Bob Stoeber, a member of the club at the piano; Glenn Story's zippy calling; and a buffet supper served at the end of the dance. The club is looking forward to another successful year.

SAN DIEGO COUNTY REPORTS

By Doris Drockton

The Square Dance Association of San Diego County has been busy during the past months. Plans had to be made for the Institute conducted on March 1, 2, 3 and 4th, by Loyd Collier of Dallas, Texas, for intermediate and advanced dancers. Then there was the square dance party for the Park Recreation State Conference in Balboa Park; the one-evening session conducted by Bob Osgood for Sets in Order on February 15th; and the 3rd Saturday night Roundup in the Balboa Park Club, with Los Angeles' Wayne Donhoff calling.

Enthusiasm ran high Friday, Jan. 19, when the Huff 'n' Puffers tapped their feet to the tune of the fiddle, namely the Texas Stars, and the calling of Frank Dyson. Climax of the evening came when Mrs. Ed Strong, outgoing president, was presented with a quaint brass and ceramic old-fashioned buggy "planter" as a thank-you from the club. The laugh-provoking "gift card" accompanying the package turned out to be a full-sized pair of pantaloons gaily and personally decorated with all the Huff 'n' Puffers' signatures in bright red!

San Diego County was well-represented at the Phoenix Square Dance Festival February 9 and 10. There were dancers from Texas, New Mexico, Utah, South Dakota and California. Among San Diegans who went over were the Kip Muses, Clarence Montgomerys, Al Drocktons, Van Van der Walkers, Earl Mounts, and Pete Mighettos. One of the many highlights of the Festival was the dance for Out-of-Staters at Bud Brown's Barn, held Saturday night, or rather, Sunday morning at one!

SQUARE MEAL AND SQUARE DANCE

The North Hollywood Women's Club, 5629 Vine-land Ave., are beginning a series of Square Dance Dinners on the second and fourth Wednesdays. A 'phone call to either Mrs. Score at SU 2-4077, or Mrs. Hartung at SU 2-8402 will hold a reservation for dinner. "Pat" Stierhoff, famous for her dinners at the Lamp-Post in Toluca Lake, will prepare the eats and Treg (Doc) Brown will do the calling. Emphasis will be on sociability and fun.

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MUSIC BOX WALTZ

by Maury Thompson and Dorothy Martin

(Authors of "DOWN THE LANE")

RECORD: "Music Box Waltz"—Audio Video 193-194 (vocal instructions on one side).

- Measures** Introduction—On the third measure of the introduction, promenade your partner forward three steps and give her a right face twirl under your right arm into a curtsey. Go quickly into varsouvianna position.
- 4** **Meas.** These directions are for gent, lady does counterpart. Start on outside foot—gent's left, lady's right.
- intro.**
- 1—2 A. Step left, bring right close to left; step right, bring left close to right.
- 3—4 Walk six steps forward with the lady crossing to the gent's left while doing so.
- 5—8 Repeat meas. 1—4 but on last two walking steps, raise right hands and turn slightly so as to face each other with arms stretched and crossed between.
- 9—10 B. Both sway to gent's left with a waltz balance—step to side with left, step lightly on right close to left, change full weight back to left. Repeat to right.
- 11—12 Drop hands. Change places with two waltz steps passing right shoulders as you cross.
- 13—16 Repeat measures 9—12 ending up in regular waltz position with gent facing line of direction.
- 17—18 C. Two waltz steps with gent going straight ahead and lady backward—L-R—close, R-L—close.
- 19—20 While gent takes six walking steps forward, lady does two right face turns under the gent's right arm with six steps.
- 21—24 Repeat measures 17—20 ending in this next position:
- D. (The important thing to remember in this next phase is the position in which you execute this step. The lady's left hip is held next to the gent's right hip, both facing forward in line of direction, and remaining that way throughout the next 24 beats or 8 measures of music. These steps will be done in such a fashion that a group of dancers in a counter-clockwise circle will be able to retain the circle as they dance. By keeping the girl close to the gent's right side, the first three steps are done going forward, the second three steps will be done going backward, etc., for 24 counts of music.)
- 25—28 Starting on outside feet—walk L-R-L, half pivoting to right on last step, now back up—R-L-R, turning to right again, it's forward L-R-L, turning to right again, back up R-L-R.
- 29—32 Repeat. Keep going in same line of direction thruout.
- 33—39 E. Now keep same position and both go forward as before—L-R-L, but on last step lady makes left face turn in man's arm so that she is now going forward and he backward—R-L-R back to place and on last step lady turns right and both go forward again—L-R-L.
- (Lady turns)
- (Gent turns) On last step gent turns right so that he is going forward and lady backward—R-L-R and on last step, gent turns left so that both are going forward again—L-R-L.
- (Both turn) Then on last step both turn toward each other to face other direction and go forward—R-L-R and on last step both turn again toward each other and walk forward again L-R-L.
- 40 The gent now twirls the lady right face into varsouvianna position ready to start the dance over.
- As you become familiar with part E, begin to move about the floor with it and it will become a prettier figure.

Ending—as the music ends, escort the lady to a chair in time with the music and bow.



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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets In Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets In Order", giving full name and address. Unsigned letters will be disregarded.)

Editor's Note: "Looking Ahead" to the future of square dancing, through the eyes of leaders across the country, which we presented in the January 1951 Sets in Order, drew so much vital comment from our readers, we are herewith passing some of it along.

Dear Editor:

I find the material in Sets in Order very useful for my classes, usually most interestingly and intelligently presented and a cut above the average in format. It is most gratifying to observe, also, that there are some few leaders in the field who are aware of language.

RICHARD FORSCHER
Greenwich, Conn.

Please turn to page 24

Dear Editor:

I read with interest the opinion of so many well-known square dance callers regarding the future of square dancing. It occurs to me that opinions from the dancers might throw a little light on the subject because their interest must be held for the movement to continue.

The experienced dancers bring in new recruits as long as they are enthusiastic. I don't think too many new dances answer the challenge and I am sure the round dances have very limited possibilities in maintaining interest in the square dance movement. However, I believe that variations of the old established figures, and combinations thereof will offer a continued challenge to the dancers and prevent their being bored.



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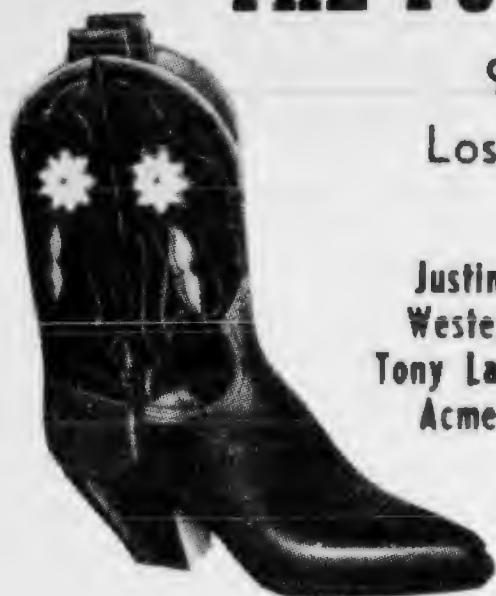
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"Letters" Continued

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DR. C. H. BROWNLEE
Austin, Tex.

Dear Editor:

We are much impressed with Lloyd Shaw's, "Happy New Year" and "Looking Ahead," in which several of the prominent square dancers over the country express their views on the trends of square dancing during the past three or more years, the present status, and the probable future of this most wholesome and friend-making recreation.

We have just returned from a meeting of the Officers and Directors of the Westerners Square Dance Association. Everywhere we turn we find square dancers wondering what the next year or two will bring forth, and seriously considering the best way to keep their clubs interested and enthusiastic.

It seems to us that it might be a good idea for you to reprint these three pages from the January issue in small pamphlet form so that clubs all over the country might secure copies for their leaders and possibly for the members. Then, in future copies of Sets in Order, keep telling us the best ways to perpetuate and keep square dancing alive.

SID and HELEN WOODMAN
Sweetwater, Tex.

Dear Editor:

The comments by various leaders on the future status of square dancing should be a warning, especially those pessimistic comments. However, let's take an optimistic view and what do we find—that only a small portion of this great land of ours is, shall we say, saturated with square dancing. Perhaps Texas and California are, but not the rest of the country. It is my contention that up here in Minnesota, Iowa, Wisconsin and the Dakotas, we have just scratched the surface.

Please turn to page 26

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"Letters" continued

Sure, we have successful festivals, held in a few of the many communities; we have a callers' association that is just starting to roll; we have a folk dance federation and publish a magazine. With all that, there are still many individuals and communities that would like to share our dancing. Look around your own locality and you may find that same condition existing.

Why did square dancing spread? Because it is fun and fun is contagious. No one can convince me that it was love of art, tradition, or American heritage that caused the surge—it was simply re-discovered fun! So, get that fun back

in there, not for just a few but for all. Get those uninitiated folks into your groups, eliminate the physical and mental endurance contests that have become associated with square dancing. If this is done, I feel that any doubts about the continuance of square dancing will vanish.

JOHN WALD
St. Paul, Minn.

Dear Editor:

After reading the opinions of the foremost callers and instructors, I was very pleased to notice the trend to get back down to earth in square dancing. I have felt for some time that it was going too far with all the new figures,

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twirls, frills, and contest stuff, both in dancing and dressing. The whole thing sums up to this. It is like a young tree that, with good care and plenty of water will grow to be a large tree and after a number of years, if it is not pruned back, it will eventually die. So now is the time to prune the branches on the largest tree in the U.S.A.—the Square Dance Tree.

CLAUDE DANNELLY
Hurley, N.M.

Dear Editor:

I am especially interested in the observations of the many leading callers. I noticed that where there are callers' and teachers' associations, and callers' and teachers' institutes, in that part of the country there is more optimism. In other localities there seems to be a doubt about the progress of square dancing. We are about 80 strong here in Seattle in our callers' and teachers' group. We feel that we have lots to do here yet and are very optimistic for the next TWO years. We are trying to keep the movement from having a "peak" by not forgetting the old dances and still having enough new ones to keep balance and interest.

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Dear Editor:

We enjoy Sets in Order more than we can say and find it a tremendous asset to our Western Square Dancing. We square dance as often as we can and belong to several groups in the Bethesda area of Washington. The members of these groups are strict adherents of the Western style and many of our callers are disciples of "Pappy" Shaw.

We use Sets in Order as a guide for our new dances and calls. It would be a great help if you could index the dances and calls in each issue near the front, to facilitate finding a particular dance at a later date. I find myself having to run thru a stack of issues each time I try to locate a dance that I know appeared in the magazine.

We in the East would appreciate more information about Square Dancing events this side of the Mississippi.

MRS. L. E. FRECHTLING
Washington, D.C.

(Editor's Note: Each January and July we print indices of the dances which have appeared in Sets in Order in the previous six months. We could print more news of square dancing in the east—if someone would send it in!)

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Mar. 11—Minn. Folk Dance Fed. Festival
YMCA, Winona, Minn.

Mar. 23-24—Southwestern Roundup Festival
Agric. Bldg., Fair Park, Dallas, Tex.

Mar. 31—New Mexico State Festival
N. M. M. I. Gym, Roswell, N.M.

Mar. 31—South Bend Festival
Notre Dame Drill Hall, South Bend, Ind.

Mar. 31—Big Spring Jamboree
Coliseum, Oklahoma City, Okla.

Mar. 31—Tri State Roundup
Needles, Calif.

Apr. 4-7—National Folk Festival
St. Louis, Mo.

Apr. 7—Saginaw Valley Festival
Saginaw Audit., Saginaw, Mich.

Apr. 20-21—Houston Festival
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It looks like Sets in Order can be a big help in the ever-increasing problem of the entertainment of visiting service personnel. Those who were square dancers back in the old home town are invited to contact Sets in Order the minute they hit Los Angeles if they want to join the local folks in some square dancing. Several tightly "closed" groups in the Los Angeles area have made it very evident that square dancing men and women in uniform are welcome at their dances. If we can in this small way add something to the off-duty fun of the soldiers, sailors, and marines, we want to do it.

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Eastern Trip—Continued

Festival this year reached tremendous proportions. Parties at Bud Brown's Barn, dinners here and there and special exhibitions, including one by Dave Clavner and his troupe from Los Angeles, made us feel that square dancing is in just as healthy a condition as it was a year ago. The big Fiddler's Contest this year was won by last year's first-place man, Ardell Christopher from El Paso, Texas.

Final note: It wouldn't be hard to fill all the pages of this issue of Sets in Order, telling about the funny and exciting things that happened to a

couple of square dancers in their first big look at the world. We can say, as we said before, that the folks everywhere were wonderful. We would like to pay a special tribute to the orchestras we had the pleasure of calling with. It was an experience to call to bagpipes in Pittsburgh; it was also a novelty to get to call to Polkas in East Lansing; and the orchestra that gave out with the hoe-down arrangement of The Lancers was something we had never experienced before. All in all, square dancers, musicians and all the people connected with this great activity are simply terrific! We thank you all! !



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MEET THE STAFF



MERLE COLEMAN

One of the nicest things that ever happened to Sets in Order was when Merle Coleman walked in and with quiet competence took on a job that might have made a less courageous spirit quail. Merle is a helpful voice to those dozens of folks who telephone the Sets in Order office every day; she is a secretarial balance-wheel between the Advertising Department (Jay Orem) and the Editorial Department (Bob Osgood); she routes the piles of daily mail; and functions generally as a sort of super Girl-Friday. Her sparkling good humor and utterly dependable efficiency make an unbeatable combination.

Next to her new granddaughter, Merle is enthusiastic about square dancing, having received instruction in one of Dave Clavner's fine beginner classes.



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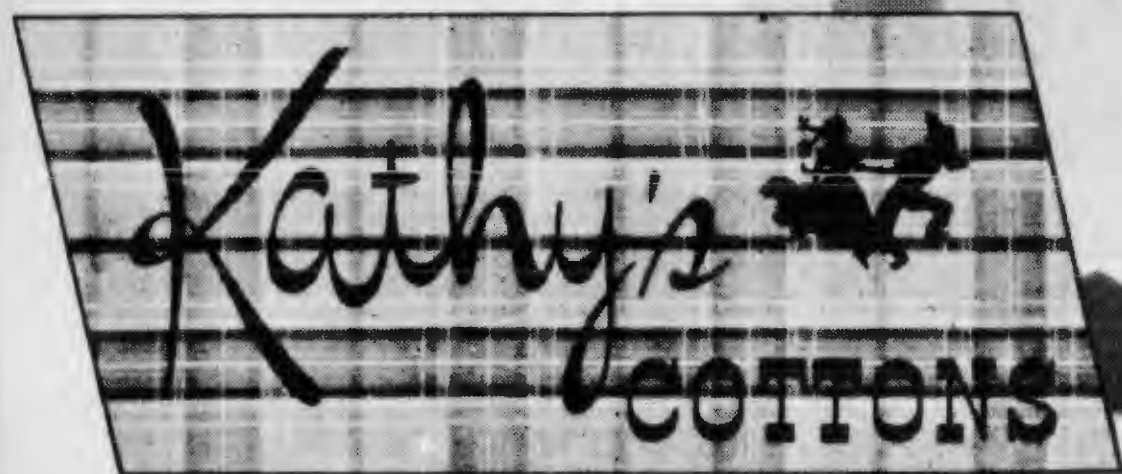


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Keep it simple, keep it sweet. Another dress in our series expressing country freshness for square dancing.

This crisp, cool, tissue gingham dress, full and tiered, is worn by Joan Vohs, Columbia starlet, for her next promenade at 8. For this date she adds a tucked organdy apron with its high belt and huge sash. Next time the apron off, bows of velvet around her waist. Also available in dotted Swiss.

• **Pantaloon and Pantalets \$4.95**

• **Hooped Petticoat \$8.95**

• **Eyelet and ribbon trimmed Sassy Briefs \$4.95**

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"He had to do something — — the problem of getting baby sitters was becoming acute."